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Just Like a Woman.

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EXITS, RELATIVE POSITIONS OF THE PERFORMERS
ON THE STAGE, DESCRIPTION OF COSTUMES AND
THE WHOLE OF THE STAGE BUSINESS; CARE-
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Just Like a Woman.

62
A FARCE

✓ IN ONE ACT.

—BY—

William and Josephine Giles.

—X—

—TO WHICH IS ADDED—

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

—X—

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—CLYDE, OHIO:—

JUST LIKE A WOMAN.
CAST OF CHARACTERS

JACK RAYMOND, ... *Husband and wife.*
STELLA RAYMOND, ...

—X—

79635
24 6472-4

TIME OF PLAYING—15 minutes.

—X—

COSTUMES—Modern.

—X—

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; c., Centre; S. E., (2d E.) Second Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat; D. F., Door in Flat; R. c., Right of Centre; L. c., Left of Centre.

R.

R. C.

C.

L. C.

L.

* * Reader is supposed to be upon the stage facing audience.

Just Like a Woman.

SCENE.—Drawing-room in JACK RAYMOND'S home—C. E., R. and L. E.; rocking chair, stand, on which is a mirror, paper and pencil, and chair R., sofa and chair L.—STELLA RAYMOND discovered, as curtain rises, seated at stand, weeping.

Stella. (*rises and paces floor*) Just to think, Jack and I have been married almost three years, and I am not sure of his love yet. (*JACK appears at C. E., unseen by STELLA*) When he is out, he is flirting and talking to every pretty young girl he meets. I know he does—of course he denies it to me, and I don't see him, but I just know he does—I just know he does, and I can't stand it. I have got to find out for sure, and then I will be satisfied. Let me see, what can I do. (*stops and thinks*) Oh, I have it. I know what I will do, I will dress up as some young girl and come here and call on him, and flirt with him, and see for sure if he is true to me or not. I must know, for this uncertainty is just killing me. (*goes to stand and writes, aloud*) "Dear Jack;—I know you do not love me any longer, and that you are not true to me. Jack, I just can't stand it, so I am going to set you free to go to the one you love. I am going home to mamma. Good-bye, your STELLA." (*STELLA rises—JACK disappears*) I wonder if I am doing right? (*picks up note and lays it back on stand again*) Yes, I know I am, for I must know.

(*exit R. E.*)

Enter JACK, C. E.

Jack. (*laughs*) Now isn't that just like a woman? They are all alike. She said I flirted and talked to every pretty girl I met. She never saw anything, and I tell her

I don't, but still she knows I do. I don't know what to do to satisfy her. (*picks up note from stand*) Ah, what a sweet little note she has written me. She is going to disguise and make love to me. Won't that be great? Gee! I can hardly wait. She has been mad at me all day, but when a woman gets something in her head, nothing can change it. But here is a chance to make love to my own wife, so here goes. (*puts note on stand and exits L. E.*)

Enter STELLA, R. E., carrying a suit case, hat and gloves on, parasol in hand—sets suit case on floor.

Stella. (*looks for note on stand*) Good, Jack has not come yet—I must hurry. Won't I make love to him. I bet I will find out if he is as true to me as he says he is. He claims I misjudge him, but I don't think I do. I will beat him at his own little game, and then what will he say. (*begins to cry*) Oh, Jack, I just can't stand this! I wish I was dead, or that we had never met, but I must hurry, or Jack will come and that will spoil it all.

(*take up suit case and exits C. E.*)

Enter JACK, L. E., with a bundle under his arm, which contains a pink mother hubbard, a wide sash and a small corset, also carries a make-up box and a wig—is smoking a cigar.

Jack. Now for the fun. (*lays bundle on sofa, make-up box and wig on stand—seated at stand, puts mirror up in front of him, puts on wig, takes pencils from box*) Let me see, I must paint my cheeks first. (*lays cigar on stand*) Oh, I am going to look just beautiful, I know I am. (*makes up while talking*) This puts me in mind of the time Tom Pace and I made up as a couple of old maids and called on a couple of young fellows. They discovered our disguise—well, I hope I'll get off a little easier this time. (*puts stick of paint in his mouth, strikes match to light it, discovers his mistake, lays it down, laughs*) Well, I believe I am getting excited. Now I'll powder. (*powders*) I believe my eyes are not quite heavy enough. (*accidentally runs pencil in eye*) Oh, I guess that will do. Now for the dress parade. (*opens bundle, takes up a small corset, puts it around his waist*) Now I wonder if I can make this meet? I am going to try. My wife always got her's to come together. (*tries to make it meet*) I know what

I'll do, I'll just tie the strings to the leg of the sofa here and that will bring it all right. (*ties strings to sofa leg*) Now, one, two, three, pull. (*pulls, grunts, tongue hangs out, string breaks, JACK falls across stage, gets up*) I believe I am neat enough without one of those things. (*takes up pink mother hubbard dress from sofa and puts it on*) This certainly is the candy. (*ties wide sash around waist*) Now I don't know whether to put the bow on the side, on the front or on the back. (*puts it on the back*) I expect it will be more becoming to me on the back. (*crosses to R.*) Ain't I the belle of the city. Gee! I wish the boys could see me. I wonder what Stella will think, when she finds this fine looking young lady in her place. (*door bell rings, JACK jumps, rams a big cake of chewing gum in his mouth and cheers, puts on a very proud walk, goes and opens the door c.*) Why, good evening.

Stella. Good evening.

Jack. Come right on in. Nice day, isn't it? (*aside*) Gee! isn't she a beaut. I wish I was a man.

Enter STELLA, C. E.

Stella. Is Mr. Raymond in? (*aside*) I wonder where that came from?

Jack. No, he isn't. If you wish to see him, you can sit down and wait, he will be back right away. He doesn't leave me very long at a time.

Stella. (*starts*) Are you his wife?

Jack. Sit down and I will tell you all about it. (*both sit on sofa*) You see, Mr. Raymond and I have been friends a long time. We met at a ball game, and we just fell in love with each other at first sight. Of course Mr. Raymond was married, and we could only be friends, but he always told me he did not know what love was until he met me.

Stella. (*aside*) The ugly old cat.

Jack. (*puts arm around STELLA's neck*) Now my dear young girl, I was just the same with him, but he always said, if the time ever came when he was free, he would come and claim me. He knows that I will be waiting for him.

Stella. (*jumps up and crosses to R. —aside*) The hateful thing, I would like to slap her face. (*aloud*) Did his wife die?

Jack. No, but she was such a hard woman to get along with. Why, she was just fighting with him all the time he was in the house, and she said he wasn't true to her, and he was just as true as he could be. Finally she just picked up and left, so I was next and he came right for me.

Stella. But you are not married yet, are you?

Jack. Oh no, Jack is going away for a while, and I am to take care of the house until he comes back, and then we are to be married at once.

Stella. Well, who are you any how?

Jack. (*rises*) Oh, I am Evangeline. There were fourteen girls in our family—I am the youngest—each one of us had four husbands. Ma had four men, and pa had—well, I have forgot how many he had. (*aside*) Is that strong enough?

Stella. I don't care anything about that. I don't care to hear about your family. I want to see Mr. Raymond, and must see him before he goes away.

Jack. Won't I do? You can tell me and I will tell him.

Stella. No, I won't tell you, for it is none of your business.

Jack. (*aside*) Mad, ain't she? (*aloud*) Well, if you can't tell me, I am sure you can't tell him, for we are one now, and I am supposed to know who my husband talks too and what about. You can't trust young girls these days.

Stella. (*angrily*) He is not your husband, and if you say he is, I will scratch your eyes out, do you hear me?

Jack. Why, how dare you come in my house and talk that way to me.

Stella. (*angrily*) This is not your house.

Jack. Well, it is going to be my house before very long, so it is just as good as mine now.

Stella. (*aside*) Oh, why did I ever do this? As long as I was ignorant of anything I could be happy, now he has gone and got some one in my place, but I will kill her. (*aloud*) Don't you think it is time Mr. Raymond was coming?

Jack. Oh, yes, he will be here right away. He told me when he left that he just hated to be away from me very long. Oh, he is so good! All evening he has been telling me of such sweet things.

Stella. (*paces stage*) Oh, Jack, Jack!

Jack. Mr. Raymond is a good true noble man. He

JUST LIKE A WOMAN.

told me how he loved his wife, and how bad he felt when she mistrusted him, but he never could make her believe him, poor man, I felt so sorry for him. (*aside*) Yes, I do.

Stella. Don't say any more—I can't stand it—you are breaking my heart.

Jack. Why, my dear young girl, did you love him too?

Stella. Love him! Why he will never know how much I love him.

Jack. Why, I am surprised. I guess I just got in the ring in time. But I am very sorry for you my dear young girl, I just know how you feel, for I know what it is to love some one.

Stella. Oh, you don't love him like I do, you never will! My heart is breaking—give him to me. (*kneels to him*) See, I am kneeling to you—I love him—give him to me!

Jack. I love him just as much as you do, and I don't see how I could ever give him up. Why the thoughts of it almost breaks my heart. (*holds hand to heart*)

Stella. (*jumps up, grabs him and shakes him*) He is mine, do you hear? You shall not have him, he belongs to me.

Jack. (*grabs her in his arms*) Here, stop this, or I will throw you out! But let us make up and be good friends. (*kisses her*) You see he is mine, and of course I could never give him up. I feel very sorry for you, but you could not expect me to give him up after waiting so long for him.

Stella. (*breaks away*) How dare you kiss me after you have robbed me of all that is dear on earth to me. Make up with you, *never!* I will kill you! (*starts after him*) Do you hear? I will kill you!

JACK runs from her all around stage holding up dress,
STELLA after him.

Jack. (*stops C. and grabs her in his arms*) Now look here, if I should give up Jack to you, will you be my friend and kiss me, and never mistrust him and be good and kind to him always?

Stella. (*throws arms around his neck*) Oh, I will do or promise anything, if you will only give him up to me, for I love him so. (*hugs and kisses him*) See, I will be your friend.

JUST LIKE A WOMAN.

Jack. (*aside*) Gee! ain't this fine? (*aloud*) Well, I tell you I have given up fifteen men just this way, because I know I can get another one, and I will give him up too, for I know where there are several more that are waiting for the chance to get me. (*aside*) Gee! that was a hard one to get over. (*aloud*) So now kiss me and show me that you are my friend, for the great sacrifice that I have made for you.

Stella. (*throws arms around his neck and kisses him*) I will always be your friend, for you have made me Oh, so happy.

Jack. (*removes wig*) That was the sweetest kiss I ever had. Stella.

Stella. (*starts, then throws arms around his neck*) Oh, Jack! (*JACK takes her in his arms*)

CURTAIN.

THE END.

Uncle Zeberiah; or Just Plain Folks.

A Rural comedy-drama in 4 acts, by Edwin Weever, for 11 male and 4 female characters, (can double 6 male and 3 female characters). Time of performance, 1 hour and 50 minutes. A play of powerful dramatic interest. Good comedy relieves the serious plot. Scenes are laid between the city and country. Clean, bright and strongly recommended.

.....

SYNOPSIS OF EVENTS.

ACT I.—Uncle Zeb's farm—Zeb, makes his toilet in anticipation of his daughter's homecoming—Joe, her girlhood's chum—The villain appears—Richard plots to rob the farmer of his land—Taggs, a waif, finds a friend in Uncle Zeb.—Barkley, the jealous miser—Plotting to steal the deed of the farm—Rose's return and the meeting of Richard—She consents to become Richards wife to save her father's home—"Little gal, your happiness is my only pleasure since your mother and little Mary went away"—The elopement—A father's anguish.

ACT II.—Drawing-room in N. Y. City—The plot thickens—The farmer and the telephone—Taggs discovers where Richard has Rose hidden—Meeting of Richard and Violet, his wife—A demand for justice, which is refused—An attack and escape of Richard.

ACT III.—Den of Isaac Lovinsky—Isaac and Rachel—Rose a prisoner—Attempted murder ends in a fight, in which Violet makes her escape—Taggs arrives in the nick of time to save Rose's life—"Not so fast mine Jewish friends."

ACT IV.—Uncle Zeb's farm—Baldy and Mandy—Baldy has a difficult task in making the butter come—Richard arrives to claim and take possession of the farm—Baldy uses a pitch fork to good advantage—Rose explains the cause of her leaving home with Richard—Violet's story of her life—Uncle Zeb. discovers that Violet is his long lost daughter, Mary—The lost deed is recovered and the villain exposed and put to rout—Uncle Zeb. finds he is a very rich man—Happy ending.

Price, 25cots

Patsy O'Hare;

—OR—

The Shamrocks of Ireland.

An Irish drama in 4 acts, by Thos. J. Finnigan, for 9 male and 3 female characters, (can be doubled to 8 male characters.) Time of playing, 1 hour and 15 minutes,

SYNOPSIS OF EVENTS.

ACT I.—Village Inn—Patsy and Barney—"There's hot times coming"—Norah—"What do you mane by calling me ould father names"—The organizer of Ribbonmen—Owen and Donald—"Drink something for old Ireland"—Patsy dashes liquor in Donald's face—Arranging the meeting—Patsy overhears Owen and Donald plotting against Edward—"O! darn that dog, he is taking one toe after another"—Norah helps Patsy.

ACT II.—Home of Edward O'Connor—Edward and his mother discuss the Secret Organization—Kathleen's dislike for Donald Fitzhugh—He may be a spy—Arrival of Patsy, Johnny, Barney and Norah—Johnny sings a song, but with poor success—"Arrah! whatever did we do to be trated like this"—Song by Kathleen, "Wearing of the Green"—Toast, "May the ould divil niver grow fat, that carries two faces under one hat"—Tableau—Curtain.

ACT III.—Owen Kane's cabin on Parson's Ridge—The meeting, all present but Patsy, Edward elected president—Donald Fitzhugh administers oath to Edward, but is interrupted by a stranger, who denounces him as a liar and a spy—"Stand back! would you strike a minister?"—Curtain.

Scene II.—Courtroom—Edward charged with treason—The trial—False testimony—Father Leary takes the stand—Donald and Owen accused of perjury—Confession—Death of Donald Fitzhugh—"The hand of God"—Curtain.

ACT IV.—Home of Edward O'Connor—Discussion of the trial—Patsy, "Five minutes in jail would be enough for me"—Edward and Kathleen betrothed—Father Leary's blessing interrupted by Patsy—"Shure you might as well kill two birds with one stone, Norah and I are going to be married too"—"God bless you all, and may you always remember, as a friend, your own Father Leary"—Happy ending—Curtain.

Price, 15cts.

A Receipt for \$10,000 Dollars.

*A comedy drama in 4 acts and 4 scenes, by Wm. F. Cattell,
for 5 male and 3 female characters. Costumes
modern. Time of playing 2 hours and
15 minutes.*

SYNOPSIS OF EVENTS.

ACT I.—Office of George Spencer—Wiggins and Polly—Arrival of Spencer—The troublesome kissing bug—"I never loved anything but money"—Bragdon—The \$10,000 dollar receipt—"You cannot prove it"—Amy and Spencer—The refusal—Harry Spencer after money—Wiggins shows Polly the knockout blow—Granny Gilbert's discovery—"I haven't heard that name in twenty years"—The conspiracy—Spencer worried—Amy accused of theft—"You placed it in her basket, I took it out."

ACT II.—Wiggins and Polly—The short end of a dark horse—The future Mrs. Wiggins—Ikey, the Jew, and Granny Gilbert—"What did you do with James Spencer's child?"—Spencer threatens to disgrace Amy—The plot—Spencer meets Ikey Cohen, who makes some startling disclosures and joins the plotters—Harry makes a proposal to Amy—"You love this beggar, John Bragdon?"—Amy abducted—"Let that woman go, she is your brother's child"—"Oh! such a business, such a business!"

ACT III.—Wiggins and Polly, who are hunting for Amy, overhear a little of the plot—Ikey refuses to steal another woman—"Oh! such a business, such a business!"—Arrival of Bragdon—The interview—"Granny Gilbert was the nurse of my brother's child"—Spencer accuses Granny of abducting Amy, but is not believed by Bragdon—Wiggins and Polly trying to find the way out—Spencer tries a little bribing—"You will never leave this room alive"—Wiggins to the rescue—"The game is not yet won, George Spencer."

ACT IV.—Kitchen of the old house on the Meadow—Harry engages an old woman to take charge of Amy—Wiggins and Polly gain an entrance, but leave suddenly—Granny identifies Amy—"You are the child of George Spencer's brother—The introduction—"We are three of a kind"—Harry finds an old will, which he gives to his father, but which Ikey manages to get hold of—"Give that woman her rights"—Ikey interferes—"Help! help! my God, he will kill me"—Granny—Spencer shoots Harry by mistake—"Thank heaven! you have come at last"—"I have played the game and lost"—Death of George Spencer—"Your receipt is worth \$10,000 dollars"—The end.

Price 25cts.

THE COMMERCIAL DRUMMER.

A Drama in 3 Acts, by Thorn Melross, for 6 male and 2 female characters. This piece is immense. It is printed from the author's original manuscript, and has been produced with great success by the American Theatre Co.

SYNOPSIS.

ACT I. Home of the late Richard Marlow. Interview between Frank Ross and Lawyer Dudley. The pious deacon and Verda Muler. Reading the will. Joe's dog collar. Richard Marlow, the false heir. The child of the Dark Continent in trouble. Three villains. "Ten thousand to silence my tongue!" Zadio, the deserted wife of John Dudley. An attempted murder. Joe's little "barker" interferences. Deacon and Joe. Frank and Verda; his resolve to become a "Commercial Drummer." Zadio gives Verda a home. Mr. Dudley's proposal to Verda, and the misunderstanding. Murder of Deacon Foote, and Frank accused. The struggle, "life or death!"

ACT II. Zadio, Verda, and the tramp. "Painted benches." "My kingdom for some soup?" Booth and Zadio. Attempted murder of Zadio: Ashtor, the tramp interferes, and makes Dudley hand over a "William." Booth and the Indian. Too much beer. The stolen will. Joe in the barrel. Target shooting. Verda's refusal to marry Dudley. Abduction of Verda, and Joe knocked down.

ACT III. Ashtor and Booth. Corn plasters: "There's millions in them!" Olie, the Swede. Zadio, the Census taker. Two "bummers!" Rescue of Verda by Zadio. Frank discovered by Richard, as Booth. "He must die!" A job for Olie. "In the soup!" Hot and cold boxes. Olie and Booth to the rescue of Zadio. Explanations. A new version of McGinty. A love scene. Capture of Verda. Supposed death of Booth. Fright and death of Dudley. Capture of Richard. Frank and Verda secure the fortune at last. Zadio avenged and the "Commercial Drummer" sells corn plasters no more.

THE Intelligence Office.

An original Ethiopian Sketch in 1 Scene for 3 male characters—as produced at Tony Pastor's Opera House. This sketch is extremely ludicrous costumes modern—time in representation 15 minutes.

A NEW PLAY BY LIZZIE MAY ELWYN, AUTHOR OF DOT,
THE MINER'S DAUGHTER, ENTITLED

Rachel, the Fire Waif.

*A Drama in 4 acts, for 7 male and 4 female characters.
Time of performance, 2 hours.*

SYNOPSIS OF EVENTS.

ACT I.—Nathan Ellsworth's home—Ray asleep—Alarm of fire—Ray and Drusilla—"I am a Fire Waif"—The two papers—Report of Eugene Burleigh's death—Aunt Sophy and Barney get into a row—Tabitha packs her valise—Elmer and Ray—Nathan and Barney arrive with Harvey Jackson, who has assumed the name of Eugene Burleigh, who has been rescued from the fire—Drusilla recognizes him—The threat of murder—Barney sings "Swate Little Buther Cup."

ACT II.—Storm—Sophy gives Nathan a piece of her mind—Parson Green receives a rough reception—Thunder and lightning—Jackson recognizes Parson Green, alias Brock—The threat—Brock relates a little story—The plot to murder Elmer Ellsworth and Eugene Burleigh—Barney and Tabitha—Storm continues—Elmer starts for the Lighthouse—Jackson and Ray—The wrecked ship—Ray implores Jackson to go to Elmer's rescue, which he refuses—"Coward, I will save him"—Elmer, Ray and Eugene Burleigh—Eugene disguised as Capt. Brown—Drusilla recognizes his voice—Tabitha's oath.

ACT III.—The forged check—Drusilla again becomes a wanderer—Eugene discovers her note to Ray—Abduction of Eugene Burleigh—Barney is an eye witness—Jackson accuses Elmer of forging the check and helps him to escape—A lost letter—Tabitha, Barney and the flour barrel—Jackson tells Ray about the check—"I never will believe him guilty"—A three month's promise—Nathan and Sophy—"It's my opinion it's a put up job"—Barney's pledge.

ACT IV.—Ray as the wife of Jackson—The abuse—Jackson and Brock—"I'll be even with you"—"Your doom is sealed"—Nathan, Sophy and Elmer in search of Ray—The lost letter turns up, which unravels the mystery of Drusilla—Eugene Burleigh gives a history of the past, which clears Drusilla of the crime of murder and reveals to Ray that Drusilla is her sister—The explosion, in which Jackson is killed—The house enveloped in flames—Firemen rescue the party.

— PRICE 25 CENTS. —

—THE— MECHANIC'S — REPRIEVE.

*A Drama in 3 acts, by John M. Murphy, for 8 male and
3 female characters. Time of playing 1
hour and 50 minutes.*

—PRICE 15 CENTS PER COPY.—

SYNOPSIS OF EVENTS.

ACT I.—Colonel Harrington informs his daughter Mary, of **Lester Wilson's** intended visit—Dan Trogan and the horses—John Rogers, the mechanic—His proposal accepted by Mary—"If a body kiss a body"—Annie and Mary—E. Z. Walker, as a tramp, appears—Annie interested in the tramp—"Me heart is broke and me back is in the same yard," says Dan—Colonel gives his consent for Wilson to address Mary—Mary and Wilson, the proposal rejected—"He's nothing but a mechanic"—A plot to ruin John Rogers—The stolen money and murder of Colonel Harrington—John accused of murder, by Wilson—Mary's faith in her lover—Arrest of Rogers.

ACT II.—The tramp returns, meets Annie and Dan—Annie tells Walker of the murder and the conviction of Rogers—"He hangs to-day"—"I can and will save him"—Mary intercedes with the Governor for a reprieve—The reprieve granted—"A ride for a life"—Walker tells the Governor that he murdered Col. Harrington, in order to save Rogers—Arrest of Walker, when Louise, Wilson's wife arrives, and swears she saw Lester Wilson murder the Colonel—Wilson and Dan, the bribe rejected—Rogers in prison—Wilson visits Rogers—The insult—Arrival of Mary with the reprieve—"Saved, John saved."

ACT III.—A lapse of one year—Home of John and Mary Rogers—Walker and Annie as lovers—News of Lester Wilson's escape from prison—Mary's forbodings—Lester Wilson's attempt to kill John Rogers, but is foiled by Louise—Dan arrests Lester—"Lester Wilson, you have wronged me deeply, but I forgive you"—"Come friends, let us go in, night's shadows are closing around us. Its gloomy shades are too suggestive of the past, and around the cheery fire-place I can see the faces of the friends, whose love for me was my salvation, in the dark days before I was Reprieved."

My Awful Wife.

Comedy in 4 acts, by Joseph H. Slater, for 8 male, (can double to 7 male) and 3 female characters. Costumes modern. A clever piece, clean, bright and interesting. Thrilling climaxes and comical situations. Characters all have prominent parts. Not a dull moment in the entire piece. Time of performance, 2 hours and 30 minutes.

SYNOPSIS OF EVENTS.

Home of Jasper J. Muddle—Charles and Ada—"You bet she's coming, look out for the locomotive"—Arrival of the "Awful Wife" who proceeds to make things lively—"Ever since I married your respected mamma, I have given up thinking"—A message from Phineas Dabbler, who dabbles in science—Jasper J.'s soliloquy—Deacon Spyder astounded—"I must inform Mrs. Muddle of the outrageous conduct of her husband"—"Oh, the depravity of human nature"—Sally and the Deacon have words—"Verily, young woman, you are a stumbling block in the path of the righteous"—Mrs. Muddle on the war-path—Phineas Dabbler arrives to spend his vacation with Mr. and Mrs. Muddle, which leads to more complications—Dabbler explains to Jasper J. his Concentrated Essence of The Milk of Human Kindness, which they agree to try on Mrs. Muddle—More family jars—Sammy Dobbs, who applies for a situation, is hired by Jasper J. and is fired, immediately, by Mrs. Muddle, who dislikes his red hair—Sally, by mistake, mixes Dabbler's Infallible Eradicator and Capitulary Transmogrifier and uses the wrong one on Sammy's red hair—"After three doses his mother won't know him"—Jasper J. gives his wife an overdose of Dabbler's Milk of Human Kindness—Deacon Spyder overhears an important conversation—"I'll have them arrested for murder"—A large order for ice—Sammy loses all his red hair—The Deacon speaks his mind—The lost antidote—Jasper, who is thought to be insane, meets the doctor—Disastrous results—Mrs. Muddle returns to life to thwart her enemies—Deacon Spyder receives his just deserts—"Crushed again and by my 'Awful Wife'"—"It's a terrible thing to be a hen-pecked husband." Price, 25cts.

Old Phil's Birthday.

A Serio Comic Drama in 2 acts, by J. P. Wooler, Esq., for 5 male and 2 female characters. Time of performance, 1 hour and 45 minutes.

SYNOPSIS OF EVENTS.

Courtyard of Haddress and Co.—Blanche and Marion—Give and take—Phil tells the story of his life—Lionel robs his father's safe—A confession to Frank who furnishes the money to hide his crime—A promise—Phil in a passion—The die is cast, hope is extinguished—Frank and Marion—A secret—"For all our sakes forego this journey to London"—The robbery discovered—The false key to the safe—Frank accused of theft—Phil's anguish—Lionel's regrets—Phil leaves his old home—An interview between Phil and Mr. Haddress—"Frank! I love you"—A confession to Phil by Grantly—Phil's plan—Shielding the guilty one—Lionel confesses and clears Frank's name—Happy ending to "Old Phil's Birthday." Price, 15cts.

Somebody's Nobody.

Farce in 1 act, by C. A. Maltby, for 3 male and 2 female characters. Dick, to please a friend, takes the part of a high toned Englishman, and pays his respects to the daughter of Mr. Bibbins, who is very much disgusted with him. Dick's endeavors to be "swell" and please, are ludicrous in the extreme. All characters have excellent speaking parts. Easily arranged. Time of performance, 30 minutes. Price, 15cts.

NEW PLAYS.

Fifteen Cents Each Unless Otherwise Marked.

PELEG AND PETER,

—OR,—

Around the Horn.

A Farce-Comedy in 4 acts. 4 male, 2 female characters.
An ocean trip from San Francisco to New York
causes an immense amount of fun.

—X—

COSTUMES—MODERN.

—X—

TIME OF PLAYING—TWO HOURS.

—X—

SYNOPSIS.

ACT I.—Scene 1st. Cabin of the ocean steamer Mary Jane—Passengers coming on board—Peter and Peleg meet—Isabel and Captain—Peleg and his Billow—a patent pin-cushion—Isabel's trouble—"Let's be gay and happy still"—Peter gives his first experience on board of a ship—"I never was so sick in mine life"—Kate, Isabel and the Captain—Peleg and Kate—Peleg kisses the cook—how she accepted his advances—"Mine Got in Himmel, I finds me somedings in mine room"—Hanibal, the darkey—a general ruption—"Hi golly! see 'em."

ACT II.—Scene 1st, Isabel and the Captain—Peleg afraid he is in the way—it reminds him of the time he went sparking Sall—Kate and Peleg—Hanibal comes in—disgust of Peleg—"dere nefer was a posey flower mitoudt stickers"—Peleg and Peter sea sick—Hanibal interrupts love scene between Peleg and Kate.

ACT III.—Scene 1st. Hanibal and Peter—"Oh! father, you signed my death warrant when you signed your will"—Peter relates his courting experience—Peleg in love—Peter's advice to the Captain—Peleg jealous of Peter.

ACT IV.—Isabel tells the Captain the conditions of her father's will—The Captain's declaration—"I must obey my father!"—The quarrel between Peter and Peleg, in which Hanibal appears—"Glory mit der stars and stripes and the American eagle—and de cullud population"—Kate and the Captain—Kate tells a secret—Captain's despair—Kate endeavors to make Peleg propose, in which she succeeds as Hanibal appears—Peter's opinion of mudder-by-laws—Isabelle tells the Captain she is to marry Peter Polstine—Peter—"Dot vas me"—the despair of Isabelle when she discovers who Peter is—Peter refuses to marry Isabelle, for my wife's name will be Katrina—mine little Shermayn gal—Isabelle accepts the Captain—Kate and Peleg—matrimony—a double wedding when the Mary Jane reaches port.

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